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SONATAS,

HARPSICHORD.

With Accompanyments

For mo Violins am a Violomello.

DEDICATED TO

(harlas (hisom)

Organist in NEWCASTLE upon Tyne.

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- Souden, Printed for the Suther, and Sold by R. Johnson, (heapside. J. Halik, in fathering treet, and H. Bremner; in Edinburgh, 1761.

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— The very early Genius For Mufic which you have shown in your spirited Performance on the Harpsichoved; and your Mention to the Bractice of the bost Compafitions, cannot fail of conducting you to a perfect Execution, and true Saste in this Art S

Whis the Happinels of Mulic, to afford the? most agreeable Entertainment, to the most evenuable Minds; and like all the Arts of Gaste, mutually giving Pleasure; (and receiving Protection! We have always been the five of the politic Morld!)

Thould those Sonatus contribute to your firefents Immsement, and merit your future Regard, their firincipal (tim will be fully obtained . I am

Madam
Your most obedient \

fand devoted humble bervant,

I harles ("hisom"

ADVERTISEMENT.

HE following SONATAS are composed after the Plan of my fifth and seventh Operas [a].

The accompanied Sonata for the Harpsichord is so far preferable to the Concerto with Symphonies, that the Airs are less tedious --- their Designs are more compact--- and the principal Instrument is better heard.

It is the too frequent Repetition of the Subject which marks the Character of tedious Music.

When different Instruments repeat the same Air, the Ear is disgusted with the very Thought which at first gave it Pleasure [b].

To pursue the same Strain through different Divisions, hath also the same Effect; as the same Modulation is perpetually recurring [c], than which nothing can be more tiresome.

To fearch for other Strains in allowed Modulations, and of a finilar Air; the principal Strain returning, like the Intercalary Verse in Pastoral Poetry [d], gives the Eurobert Police which it naturally desires.

Among the various Productions of foreign Composers for the Harpsichord, the Sonatas of Scarlatti, Rameau, and Carlo-Bach, have their peculiar Beauties. The fine Fancy of the Italian—the spirited Science of the Frenchman—and the German's diffusive Expression are the distinguishing Signatures of their Music. But if we examine the Lessons of Geminiani we shall find them fraught with every Beauty, and, therefore, worthy the Attention of Those who would improve a true Taste, and acquire a graceful and shuent Execution [e].

If I have adopted a Method of Composition somewhat different from those excellent Masters, it is chiefly in the Characters of Design and Expression, which distinguish one Composer from another.

What is meant by Design in musical Composition, is the general Plan of some Whole; whether adapted to the Church or the Theatre, to public Concerts, or the Chamber; which general

[[]a] See the Advertisements prefixed to those Works.

[b] Handel's Concertos for the Harpsichord,

[[]c] The Follia in the last Solo of Corelli. [d] The Minuet in Geminiani's first Concerto, Opera seconda.

[[]r] The Lessons here referred to are taken from his second Book of Solos for the Violin, which were first published in Paris.

general Plan includes the particular Parts; whether contrived for Voices, or Instruments, either separate or united; such as may best express the intended Sentiment of the Composer.

The Principles of Harmony and Modulation are universally the same, while the Fashion of Air is ever changing: And yet, in the main, with little Variety that is pleasing. As when the prime Order of the Building is destitute of Proportion, the super-added Ornaments are trifling and vague.

But the Face of Music is very different from that of her Sister Arts, if we except Dramatic Poetry. Notwithstanding the united Powers of Harmony, Design, and Expression, are ascertained in the Composition, the Performer's Art is still remaining, as necessary to exhibit its united Perfections.

It may be hard to determine whether Music in general suffers more in the public Opinion, from the Unskilfulness of the Performer, or from the Want of Genius in the Composer. This Truth, however, we may venture to affert—that a good Composition, though injured by an injudicious Performance, will always be good; while the Fate of a bad one, though affisted by the best Performance, will be invariably the same.

Hence, therefore, the Disappointment to the Lover of Music, is likely to arise at present, from the Abuse in Composition: And sorry I am to instance the innumerable foreign Overtures, now pouring in upon us every Season, which are all involved in the same Consusion of Stile, instead of displaying the sine Varieties of Air and Design.

Should this Torrent of confused Sounds, which is still encreasing, overpower the public Ear: we must in Time prefer a salse and distracted Art, to the happy Essorts of unforced Nature.

It is not the incidental and local Fancy of mere Air which ought to be the Object of our Concern, but the Construction of a solid and well planned Music.

If the completest Harmony—the happiest Modulation—and the most striking Invention, have their Powers; we must repair to the Concertos of Corelli—the Solos of Geminiani—and the Chorusses of Handel, for the Persection of those Powers.

From these great Originals, other excellent Composers cannot fail to arise, not only as their Disciples, but as Originals themselves, catching the living Flame of Harmony, that it may never expire.

NEWCASTLE, -- 1764.







Allegro SONATA SECONDA



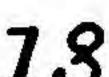
























Sonata Quinta









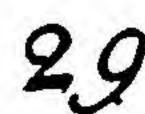
SONATA SESTA













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VIOLINO PRIMO



Violino Primo





VIOLINO PRIMO









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